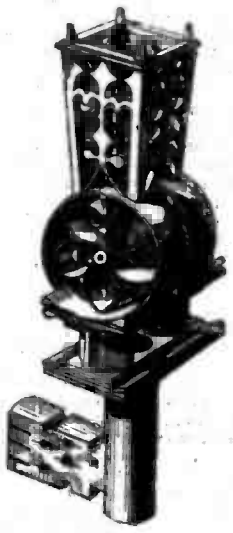
stamping or filing. The fleurs de lis are wrought separately, and rivetted to the shield, which again is fastened to the piece below it. The coronet is cut from thin plate, and is curved forward in semicircular form. The ogee, which in the lock itself has been turned upside down, has here been restored to what was probably its original position. The ogee, with the mouldings and finial, are rivetted upon the plate in which are cut the crockets. These are executed with great sharpness and precision. The four rivets which fastened the lock to the chest are lost. The portion between the buttresses, to which the shield is attached, concealed the key-hole, and was fastened by spring-lever and snap, as shewn by dotted lines. To open it, a crooked instrument was introduced at the hole near the shield, and the lever being drawn back, the door turned down on a swivel axis at the bottom. The material of the lock is polished steel.

It will be seen, that there is great distinction between the kind of work here illustrated, and the modern practice, even in *wrought* iron. The labour of filing was inconsiderable, when separate pieces were employed, and when the object was not to imitate the treatment of



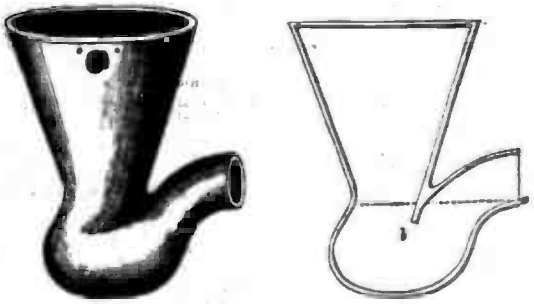
stone or wood. Large crockets and leaves cut of thin plate, and then twisted to the required form; presented all the richness of relief and undercutting. The lines of stems were engraved or fastened on. Large tracery was formed of rolled or bar iron, bent to the required shape, and rivetted together. But with all this apparent facility of execution, the difficulty of getting such works executed now is inconceivable. Though the process of casting itself requires some delicacy of manipulation, it would be difficult to find three workmen in England, who could at once produce any thing equalling the examples before us. The cost of the iron-work at the New Hall at Lincoln's-Inn was very great; in design and execution it certainly surpasses any thing that has been produced of late. The outside of the lock on the door of the council chamber, not so elaborate as that here represented, is said to have cost ten guineas.

The variety and beauty of the old keys is not less striking than are the locks. The handle was enriched with beautiful tracery, and even the wards were formed into devices, as that of the cross and the sacred monogram. At the same time, the convenient form for holding was seldom interfered with. In this example the tube and the wards are modern. The general arrangement of the circle with the handle, square in section, is frequently met with. The date of the key may be a little later than that of the lock. These examples are at present in the possession of Mr. Rogers, of Great Newport-street, to whom the writer is indebted for permission to draw them.

E. H.

*** Next week we shall be able to lay before our readers an engraving of another lock of different character.

CHEAP PAN FOR WATER-CLOSETS.



CHEAP WATER-CLOSETS.

The annexed engraving represents a water-closet pan, now being made in stone ware by Doulton and Watts, of Lambeth, which is well adapted for third and fourth-rate houses, where expense is an object, as it is both durable and cheap.

It will be observed, that the pan and water-trap (*b*) form one piece, and that it can be fitted with ease to a pipe drain. It is most desirable that no open privies should be constructed; and when it is found that the evils they entail can be avoided by a most trifling expenditure, there would seem to be no excuse for pursuing a contrary course.

SCAMILLI IMPARES.

An interpretation of an obscure passage of Vitruvius having lately appeared in the columns of The Builder (Curved lines of the Parthenon, p. 122), a different interpretation of the same passage may, perhaps, be interesting to some of its readers.

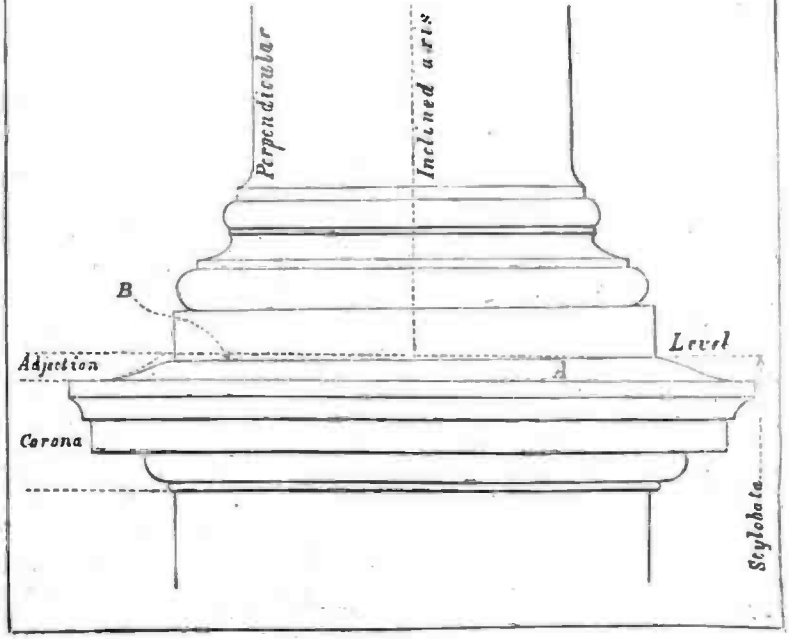
It must be premised, that Vitruvius directs that the axes of the columns at the flanks of temples should not be set perpendicular, but with an inclination inwards. In effecting this, the plinths, bases and capitals would be out of level. His object in the passage alluded to, was to shew a method by which the want of parallelism between the oblique lines of the bases, and the horizontal ones of the stylobate might be made least apparent; it is translated by Newton as follows:—"The stylobate should be wrought in such a manner as to leave in the middle, the adjection for the unequal scamilli; for if directed level, it will seem to the eye to be channelled. But the manner of properly forming these scamilli, will be shewn by the figure and description at the end of the book. This done, the bases are fixed in their places, and are so proportioned, that, including their plinths, they have in height, &c."

The meaning appears to be this, the stylobate, that is the parts above ground immediately under the columns, should be originally so wrought, that sufficient material should be left in the middle of the tops of them, to allow of their being subsequently pared down and shaped into what he calls unequal scamilli, that is footstools with unequal sides. The tops of these stools are not to be level, but are to agree with the oblique direction of the beds of the plinths, for if the tops of the stools were made level, the spaces between the bases and them, usually occupied by plinths, must be filled up with members of unequal sides, instead of plinths, which would appear to the unaccustomed eye like plinths partially sunk in the tops of the stylobate, and might themselves, from their position and form, be called with propriety unequal footstools.

The drawing referred to, was to shew how the sides of the scamilli (probably curved surfaces), might be best blended with the upper surfaces of the corona of the stylobate.

If the above conjecture be correct, the *scamilli impares* were members of the stylobate between their corona and the undersides of the plinths.

SCAMILLI IMPARES.



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